

EDITOR'S NOTE: newsounds columnist Scott Holtzman is on a week's vacation. In his place this week is Erik Sartie giving his views and observations about rock music. Sartie is the owner and a performing member of the A-440 rock group, and formerly a music teacher for the Houston Independent School District.

Sartie, after graduating from the American University in Washington, DC, performed on the East Coast as a cocktail and club organist. He is presently writing and recording rock music. His current hit song is "When I Get Out" with "So Watch Out" on the flip side on the Cinema Label.



ERIK SARTIE
Writer, Performer

...Than Meets the Ear

By **ERIK SARTIE**

"So you want to be a rock n' roll star . . . well just get yourself a guitar," might be exciting and sound easy but might also be a thing of the far off past. There is more to rock than meets the ear.

Ten years ago in the infancy of rock, the four chord guitar player with half a voice and a way with simplicity and a gimmick could become a very rich and influential young man. Many did, but when the Beatles revolutionized rock, a slow but progressively improved change followed. More and more successful rock groups are depending upon the trained musician, the trained ear, the experienced background and the well-practiced fingers.

A **PRIME** example would be the change that has occurred within the Beatles in the past three years using examples of "I Want to Hold Your Hand" in their early

stages to their very recent release "I Am the Walrus." It does not take a great musician to notice the great and beautiful simplicity of "I Want to Hold Your Hand" to the great complexity of "I Am the Walrus." The rock musician and industry owes much to the Beatles for the escape from the drone of the four chord blues rhythmic rock.

The overall trend in pop music today seems to be leaning heavily to the experimental or to the less known practices of applied musical knowledge. The entrance of polytonality (the playing of more than one key at a time) atonality (playing without a key at all), polyrhythm (using more than one rhythm played at the same time) and free rhythm have led the performer and the listener into a world as fresh and as new as the birth of what is now classical music more than 400

years ago. I often ask myself if the unpopular dissonance and free form of contemporary classical music is being drawn in for new appraisal to the popular idiom, and with the obvious examples of the Beatles, Bee Gees and the so-called underground groups, I feel sure that within 10 years the listenable (as distinguished from danceable) rock music shall meet with the more conservative of the contemporary classical and the world might be off to a yet greater experience in total music.

What the concert goer has rejected as unlistenable or trash could be the pace that pop music might follow and certainly neither could be hurt by the union. I might recommend that the "undergrounders" and advanced musical rock groups borrow a copy of Stravinsky's "Rite of Spring" or for that matter any work of Igor Stravinsky, Bela Bartok, Arnold Schonberg or

Alban Berg to see how advanced rhythm can go and how complex tonality can be and that "free form" and "freak-outs" were done by orchestras in classical concert almost 40 years ago. Better yet, for the very courageous, any work of John Gage or Karlheinz Stockhausen might stimulate the mind while proving that new sounds are not so new after all.

I **BELIEVE** that popular music is now in its impressionistic period, which simply means that sounds are used to stimulate the impression made to the mind. The mind then forms a picture or a subject with that the sound built. The strong rhythmic foundation is that heritage of rock music to date.

New sounds to stimulate the senses, impress the ear, shatter the necessary, and to shock the public into the purchase, might be required or not — but whatever, I feel that the excitement of the un-

ion of strong rhythmic feeling and meaningful musical expression will keep rock alive and growing indefinitely.

A form of music that was to have died three years after its concept, according to its sceptics, is now leading the way of intellectual arousal among some of our greatest talent and has found its market place not in the concert hall but rather in the dance hall, night club and recording studio.

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newsounds calendar

THURSDAY

Starvation Army Band—Love Street

FRIDAY

The Sound Investment — Distributive Education Show, Sam Rayburn High School, Pasadena

Lost and Found, Starvation Army Band—Love Street

SATURDAY

The Sound Investment — Marian High School

The Kings — Pearland Lions Club

The Rebellers — Taylor Hall, Pasadena
S. J. and The Crossroads — Teen Club, Dickinson

Matchbox—Hideaway Club, Kemah

Lost and Found, Starvation Army Band—Love Street

The newsounds calendar is a public service of The Houston Post. It prints, free of charge, the public performances of teen music groups in the Houston area. The information may be sent to Modern Living Editor, Newsounds Calendar, The Houston Post, 2410 Polk, Houston, Texas 77001, or telephoned to the Modern Living Editor, CA 3-3131, by noon Thursday before Sunday publication. The events are printed a week in advance so teen agers may plan ahead.

top 10 here and there

(ACCORDING TO BILLBOARD)

1) "Incense and Peppermints" by the Strawberry Alarm Clock

2) "To Sir, With Love" by Lulu

3) "The Rain, the Park and Other Things" by Cowsills

4) "Soul Man," by Sam and Dave

5) "Daydream Believer" by The Monkees

6) "Please Love Me Forever" by Bobby Vinton

7) "I Say a Little Prayer" by Dionne Warwick

8) "It Must Be Him" by Vikki Carr

9) "I Can See for Miles" by Who

10) "Expressway to Your Heart" by Soul Survivors

HOUSTON'S MOST REQUESTED:

KNUZ — "Daydream Believer" by The Monkees, "Houdini" by Houston's Dream Machine, "I Can See For Miles" by The Who
KFMK-FM — "Hey Joe" by The Music Machine, "Hey Joe" by The Jimi Hendrix Experience, "Hangin' Out" by Houston's Blox

KILT — "Incense & Peppermints" by The Strawberry Alarm Clock, "Houdini," "The Rain, the Park and Other Things" by The Cowsills

KRBE-FM — "Hello Goodbye" and "I Am the Walrus" by The Beatles, "Foxey Lady" and "Purple Haze" by The Jimi Hendrix Experience, "P.S. Call Me Lulu" by Houston's Primrose Circus

SCOTT'S SNEAK—"Gilbert Green" by Gerry Marsden (formerly of Gerry and the Pacemakers) on Columbia.